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Approved For Release 2000-0788RDP96-00788R000800240001-8  
ORCON/NOFORN

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: Director, DIA  
DECLASSIFY ON: 31 Dec 99  
EXTENDED BY: Director, DIA  
REASON: 2-301-C (3) (6)

GRILL FLAME

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13 Dec 79

SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CC31

1. (S) This report documents a Remote Viewing (RV) session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, D.C. The purpose of the session was to provide information relevant to the hostage situation in the U.S. Embassy compound in Teheran, Iran.
2. (S) The remote viewer's impressions of the target are provided as raw intelligence data and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cueing information provided the remote viewer.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CC31

TIME

#66: *WPAK* *focus* This will be a remote viewing session (edited for security).

PAUSE

For the past few minutes now you've been studying a photograph. Focus your attention now on the area designated as Area H. Just relax and concentrate. Focus your attention on Area H.

Relax and concentrate. Describe the area to me.

PAUSE

+02 #49: There are steps at the far end of it. East end of it. A doorway that goes inside.

PAUSE

+04 I'm getting images of faces.

#66: Tell me about them.

PAUSE

#49: I saw . . it . . let me see. The first few that I saw looked American although I don't know what anyone looks like who's there. Expressionless. One fellow seems to be about 30 to 35 with a moustache, big moustache, dark hair.

PAUSE

#66: Tell me about the areas where these people are located.

#39: Yeah. I'm getting an awful lot of clutter. I . . Its as though I'm seeing these faces superimposed over a huge crowd of people.

PAUSE

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#66: Just relax and concentrate for a moment. See if you can't focus more clearly.

PAUSE

#49: It appears to be wood paneling. Wood paneled room. The paneling is in squares.

PAUSE

There looks to be on the wall some sort of a . . . a . . . like a mirror. Very ornate. Its an oval piece. Its surrounded by very ornate gilding, like a gold. . . framework.

PAUSE

Its very elaborate.

PAUSE

+09 #66: And where is this room in the building?

#49: Its . . . Hmm.

PAUSE

Could you get the lights?

#66: Okay.

Okay, now that I've got the lights off, focus your attention once again on Area H. Just relax and concentrate for a moment.

#39: Okay, this room seems to be. . . I don't know where it is in the building yet. . . it seems to be an elongated building, room rather, long and narrow. It appears to be furnished like an executive office. It has . . . The far end wall is the squared type of wood paneling. There seems to be like a leather couch. Maybe a two-seater couch with an end table and a . . . lamp on that. I don't see anybody in the room, however. I really don't know why I'm in this room.

PAUSE

#66: Okay.

PAUSE

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+12 #49: I'm in a darkened room now. Its very dark. //  
I mean like the lights are off.

#66: Okay, good. Tell me about this room.

PAUSE

#49: It seemed. . again, it seemed like heavy wood.  
You know, wood. Either wood paneling or wood  
walls, beautiful exposed type wood.

PAUSE

I'm getting flashing images of Persian rugs.  
Red.

PAUSE

I'm getting the feeling its very quiet. Where-  
ever I am, its quiet.

#66: Okay.

PAUSE

Move through the building searching for people.

#49: Um hm.

PAUSE

+15 I see what appears to be one guy moving around.  
I'm sure he's not a hostage.

#66: Tell me the raw data that makes you say that  
about him.

#49: Well, he seemed to be looking . . .  
he was . . like . . I could be conjuring this  
up, I'm not sure.

#66: That's fine. Just feel free to report your  
impressions.

#49: There was one guy. He had . . . You know, I was  
looking down at him, but he seemed to have sort  
of longish dark hair. And then there was a  
round table at which he was looking at a paper  
or something. I mean some sort of document.

#49: And . . . he appeared to be alone. I just didn't have a feeling he was a hostage. You know, he seemed intent on planning something or doing something.

PAUSE

#66: Okay.

PAUSE

#49: I can see, I think, rows of people sleeping like. Again, you know, . . . it seems like they're all out in the open. Just sort of like right next to each other. Lying right on the floor. Or on . . . mattresses, I can't really tell.

#66: Okay, tell me about the room where these people are.

PAUSE

#66: Is the room lit?

#49: No.

PAUSE

I can't tell.

#66: Okay.

PAUSE

#49: I think it is exaggerated in my mind, it looks very long and narrow. It looks like there are two . . . rows of people in the sleeping positions and they're very, I mean there's only about two feet between the feet of one and the head of the one down from him. Or across from him, whatever.

PAUSE

I see a baldish, much older guy, with glasses. Wow!

PAUSE

#66: Where do you see him?

#49: I just saw his face sort of like he was sitting bold upright in this room.

PAUSE

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#49: I most definitely think there are a lot of people in this one room. I can't tell if there's activity or not.

#66: How many people are there?

#49: Oh. . .

PAUSE

I'm sure I'm prejudiced by what the man said on TV last night as far as number.

#66: How many do you feel there are?

#49: Its hard to say. I mean, its a lot. It looks . . . I would say more than 30.

#66: Okay.

PAUSE

#49: And they look like they're all in an open area to me.

#66: Okay. Tell me a little bit more about where this open area is located in the greater building.

PAUSE

#49: I can't tell.

#66: Okay. These people in the room that you perceive, who are they?

PAUSE

#49: Looking at it now, I think the lights are out.

PAUSE

The fellow I saw with the glasses, I think is in that room. He looked American to me. Seemed to be. . . .

PAUSE

Its crazy. Looks like one guy is waking up and looking around. I would guess they're Americans. I don't get a feeling that, you know, that they're

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being watched over or there's any kind of a guard (not audible).

PAUSE

(Not audible) or anything like that.

#66: Okay.

Let's work on attempting to identify where this room is in the building now. Tell me about how you get into this room. Tell me about the doorway. Tell me about how you get into this room. Describe that to me.

PAUSE

+27 #49: Down a hallway.

PAUSE

I think its at the end of a long hallway.

#66: Okay.

#49: I don't know what floor. I think its at the end of a long hallway and the doorway is facing you as you're walking to the end of the hallway as opposed to being on your left or right.

#66: Okay.

PAUSE

#49: There seems to be a carpet in the hallway, too. Another... like a Persian. It seems like a long, narrow, hallway.

#66: Okay and what's the lighting in the hallway?

PAUSE

#49: Dim, but enough that one can see.

#66: Any personnel in the hallway?

PAUSE

#49: Yeah. I think there are a couple people standing out there. Oh, the one person I saw, had .. seemed to have on a . . . Wow! A white loose fitting outfit. Like some sort of native garb.

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#49: He has a beard, kind of long hair. He's a young guy. Twenty-five, something like that.

#66: Okay.

#49: He's looking (not audible) around. He looks nervous.

#66: And the other one?

#49: This hallway also seems to be paneled.

PAUSE

+31 I also think that this room is upstairs. At least one flight of stairs.

#66: Tell me about the imagery that developed into that decision.

#49: Just now?

#66: Um hm.

#49: I just saw the stairs, you know. I'm trying to program my mind to go in a door of the building to that room. And, as I was doing that, I suddenly saw . . . a flight of stairs. Stairwell.

#66: Okay.

PAUSE

#49: Picture on the wall.

PAUSE

#66: Let's concentrate for a minute now on the outside of the building. Moving around the outside of the building, seeing if we can't . . . . locate any personnel that might be outside the building.

PAUSE

#49: I get the feeling that there is, but I don't see anything. I just . . .

#66: Okay.

PAUSE

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#66: Explore the roof of this building now.

PAUSE

#49: I'm not getting anything.

#66: Okay.

PAUSE

Is there anything you feel you'd like to add about the impressions that you've had before we try to draw some of the things?

#49: I think there are some people up and about. But I don't think there are very many.

I think there's some kind of planning going on. How major it is, I don't know. I base that largely on that one image that I seem to have gotten.

There doesn't seem to be any large scale effort or any kind. . . going on.

I think a lot of the place is darkened. The lights are out.

#66: Okay.

PAUSE

Any further comments about the room, this large room that you've told me about.

#49: Nothing seems to stand out except that its a long, it seems to be a long, narrowish room.

PAUSE

#66: Okay anything else that you want to add before we draw?

#49: Of all the people that I've seen that were not in a sleeping . . . or at least in that room where they appeared to be asleep, the guy in the hall, the guy at the table, . . . . at least those two or three that I saw were young. I'd say under 30 even. They all, both of them had kind of longish dark hair and beards. But it was my overall impression. (5)

#66: Um hm.

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#66: Were they armed in any way?

#49: The guy in the hall might have been. I didn't see it, but I got that feeling. He seemed . . . like he was watching. Very watchful. . . position. He was like away from that door looking towards the door where . . . that went into this room where all these people were.

#66: Um hm.

PAUSE

#49: It seemed like there was some kind of bar along the wall of the hallway that went down to that room and he had his hands like on this bar. You know, stretched out like that.

PAUSE

#66: Okay.

PAUSE

(Not audible).

#49: No, I don't think so.

#66: Okay, let's draw some of the things that you've had then.

PAUSE

#49: Okay, this is the first thing that I saw. The first room that I saw was long and narrow and it seemed like an executive office. . . type. There was a leather couch at one end. . . at the far end also a lamp on a table next to it. I didn't see anything else in the room. It seemed long and narrow. There wasn't anybody in it. Or I didn't see anybody in it.

I guess the next thing that I saw. . . or at least the room where these . . . where I saw these . . . the next thing that I saw was this flash of various faces. But not attached to any particular thing. Then I saw the room with the . . . what appeared another long and narrow room. The whole impression of the building is long and narrow.

Everything. The room was nondescript and there was like just row after row of what seemed to be people sleeping on cots or something, not on the floor. I didn't see partitions between them. I just saw . . . Then there was another row over here. Same thing. Maybe two feet inbetween just really close together. All along the whole width or length of the room. That's what I saw.

PAUSE

I was sure these people were sleeping. I'm sure they were. The room seemed darkened.

Then the hallway, again, the hallway that led to it was very narrow. Seemed unusually narrow for a hallway to me. Maybe four feet; five feet. I'm not terribly good at dimensions. It was, let's say narrow. And, the door, that went into this room was at the end and it would be facing you at the end rather than on the side like that. (Not audible).

#66: Okay. So you perceived it obviously to be a room at the end of the hall versus a room off the side of the hall.

#49: Yeah. And it looked like there was a carpet. One of those Persian carpets with a red background along this hallway.

I didn't see much more than that.

Oh, it was darkened. But you could see.

PAUSE

The guy was . . . seemed to be standing like right around in here somewhere. He had on this white kind of flowing thing like a white sort of full sleeve, like tied in with a rope or something here. It seemed like he was standing like that. Holding onto a bar of some kind. I sort of think it might have been - I don't know why - but there would be like a waist high bar.

#66: Along the wall?

#49: Like a . . . ballet bar. That kind, yeah.

#66: Okay.

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#49: Protruding out from the wall somewhat. A couple of times (not audible) standing like that.

#66: Okay.

#49: Looked very nervous. He was looking this way. Towards the door. I thought he seemed very tense.

#66: Um hm.

PAUSE

#49: This . . The hallway seemed to have that paneling too. Dark, like dark wood or . . .

#66: Okay.

#49: Really beautiful wood. I saw it throughout the whole building.

PAUSE

I remember seeing at one point, right towards the beginning that mirror, that gold filagree thing. I don't know where that was though. I just saw it against a wall.

#66: Okay.

PAUSE

#49: (Not audible) of the rooms that I was in, did I get into any area that seemed like a big open area. I mean like a big open . . living room or sitting room like I did before. I didn't see anything like that.

There was one room that seemed to be like a . . well, I don't know if this will be worthwhile. The guy that was standing at the round table. I don't know what kind of a room that was. I didn't get the feeling it was even a room. It was like it was out in the open somewhere. Just a nondescript area - there was a bright light on it seemed. It seemed like he was looking down at this document.

#66: Okay.

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#49: And there seemed to be, like I said, some activity.

PAUSE

I didn't get anything outside at all. I didn't pick up anything.

#66: You didn't get any feelings about anything outside. Just didn't seem to . . .

#49: I feel like there was somebody like there was some activity. Nothing . . . not much. I just got that feeling. Impression.

#66: Okay.

#49: I didn't get anything on the roof. I wasn't picking up anything on that.

#66: Okay.

You . . . I want to make sure I understand your perception. You were unable to obtain any information about the roof or the information you obtained is that there's nothing going on on the roof?

#49: I was getting an awful lot of clutter. I wasn't getting anything clear. But I wasn't . . I wasn't getting any image . . . When I was focusing on the roof . . . the roof, generally I'll get some sort of images, something, you know. I didn't get anything.

#66: And you had no images when you tried to focus on the roof?

#49: No. Right.

#66: All right. Um hm.

PAUSE

#49: Oh. . . I can't think of anything else.

#66: Okay. The . . Now, as you looked at this room where you found many people from time to time you seemed to perceive individuals. . within the room. Tell me a little bit about that experience.

#49: Well, its nothing really dramatic. Its really funny. One guy around in here some where, its as though he was sleeping and he was looking up like this a couple of times as though he'd been awakened. Definitely looking this way, you know, like he was startled or awakened by something.

#66: Okay.

#49: The other one I saw - that was the young fellow (not audible).

#66: Okay.

#49: The other one was an older fellow - sort of looked like (not audible) sort of had that look. I would say in his 50's maybe. It was as though all of a sudden I saw him, you know, focused on him and it was like he had sat bold upright. (Not audible)

#66: Okay.

#49: That's interesting. But he had glasses on and if he had just been awakened, he definitely had glasses on. But he had black rim glasses. And I just caught him (not audible).

#66: Could you recognize these people if shown a picture?

#49: I would recognize the fellow with the glasses. I might recognize the guy who looked up. He looked like a lot of guys of that age group. I would definitely recognize that one I saw at the very beginning. But I just got a flash of his face.

#66: Okay.

#6.5: That one at the very beginning is not one of these people . . .

#49: It could be the guy looking up. I'm not sure. Could have been.

#66: But you definitely had an impression, very strong impression of the first one, when you were just generally looking at the area and this is when you told me that you see kind of these faces over

#49: The first thing I got, right.

#66: Over the top of the crowd.

#49: The crowd, I . . . I . . . am interpreting as clutter. But yeah, I did, I saw several faces and two or three sort of stood out. Its the first time I've ever gotten such strong images. But this man's face seemed to

TURN OVER TAPE

#6.5: (Not audible) put that on the drawing.

#49: I didn't . . . I don't know where it was in connection with the rest of the house, I just saw the stairs and I just trying to focus on where the room was.

#6.5: Um hm.

#49: And I got the impression it was up at least one flight.

#6.5: Your concept that planning was going on, can you expand on that at all? Why you felt that way.

#49: Only that I saw, this one fellow too, is all that I saw. . . . at a table, lot of light, and he was looking down at this, or he appeared to be looking down at this paper and I just got a feeling of . . . some sort of business thinking, you know, some sort of activity he was planning, or something he was really concentrating on.

#6.5: No weapons?

#49: Possibly on that guy in the hallway.

#6.5: Um hm.

#49: Well, again, its an impression. I didn't see it.

PAUSE

#66: Okay, that concludes our questions. Is there anything that you would like to add in general about this session? Any impressions you feel that you'd like to add about this?

PAUSE

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#49: Not for the session itself, only, you know, when I could conjure up (not audible), I . . . that's . . . I think I've said everything that I really got from the session.

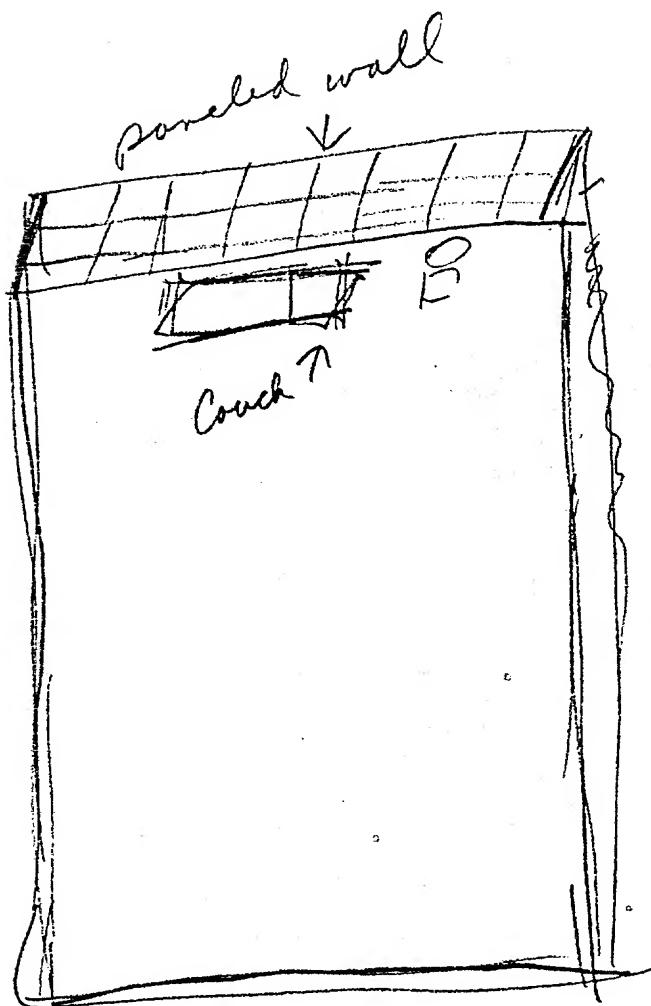
#66: Okay.

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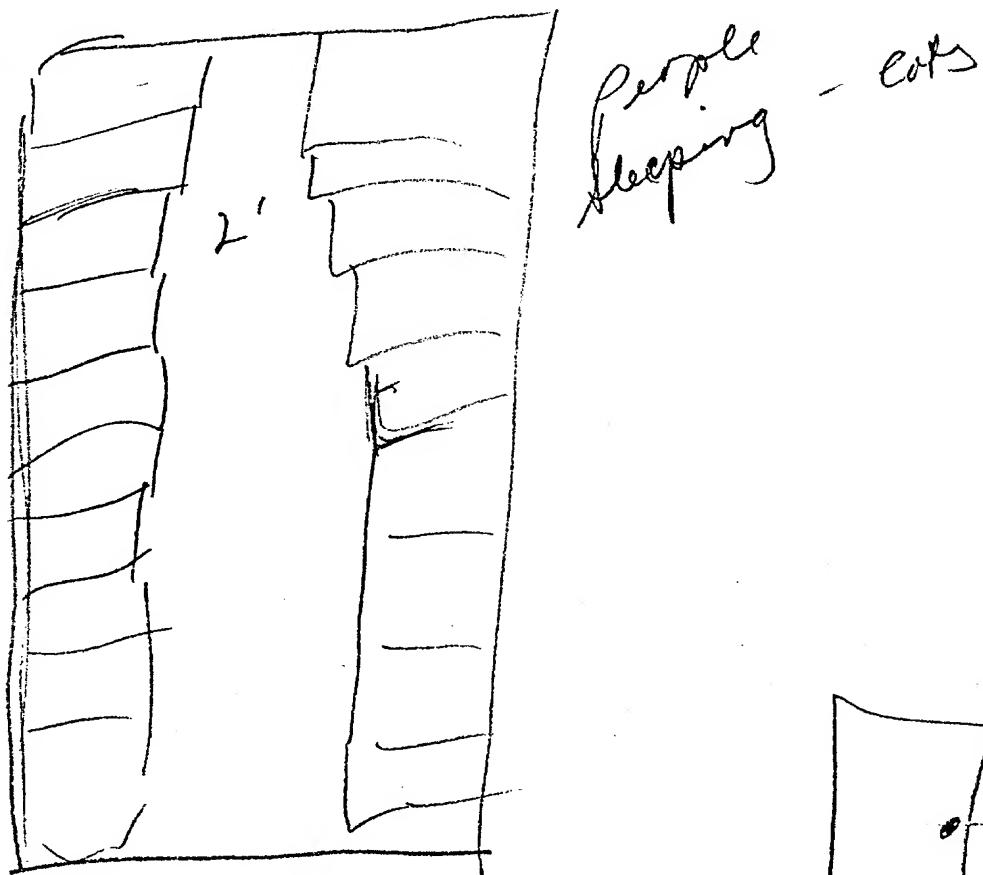
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**TAB**

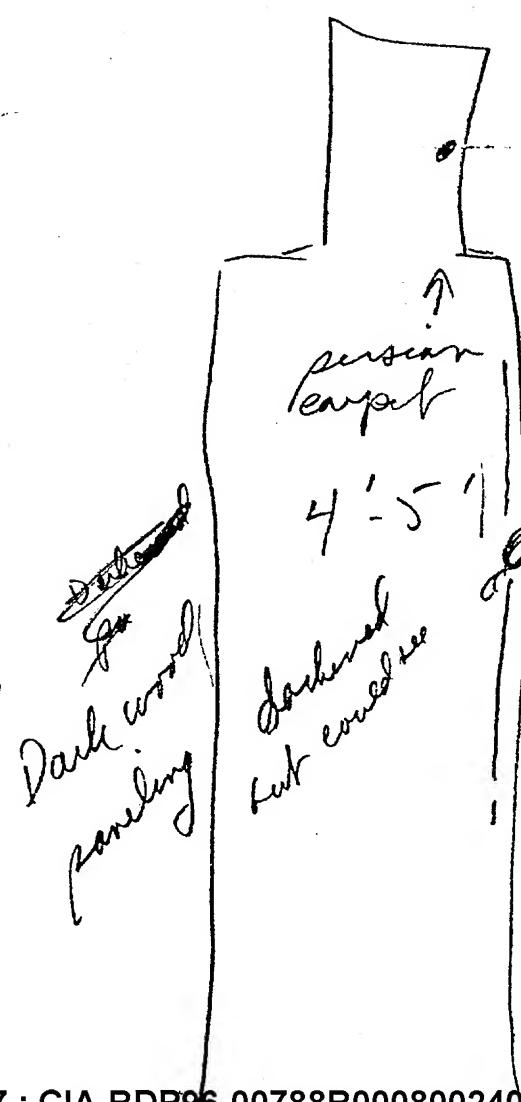
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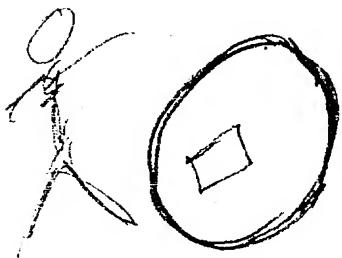


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(4)

Lit area - Rm ??



**TAB**

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TARGET CUING INFORMATION

1. (S) The viewer has been exposed to open source news media information as well as classified overhead imagery. The viewer knew that the session was going to involve working against the hostage situation in Iran.
2. (S) At the time of the session the viewer was shown overhead imagery of the US Embassy compound in Teheran, Iran. The area designated as Area H was pointed out to the viewer by the interviewer. The imagery is not included herein due to its classification.



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